

The House Beautiful
3 PARK STREET
BOSTON

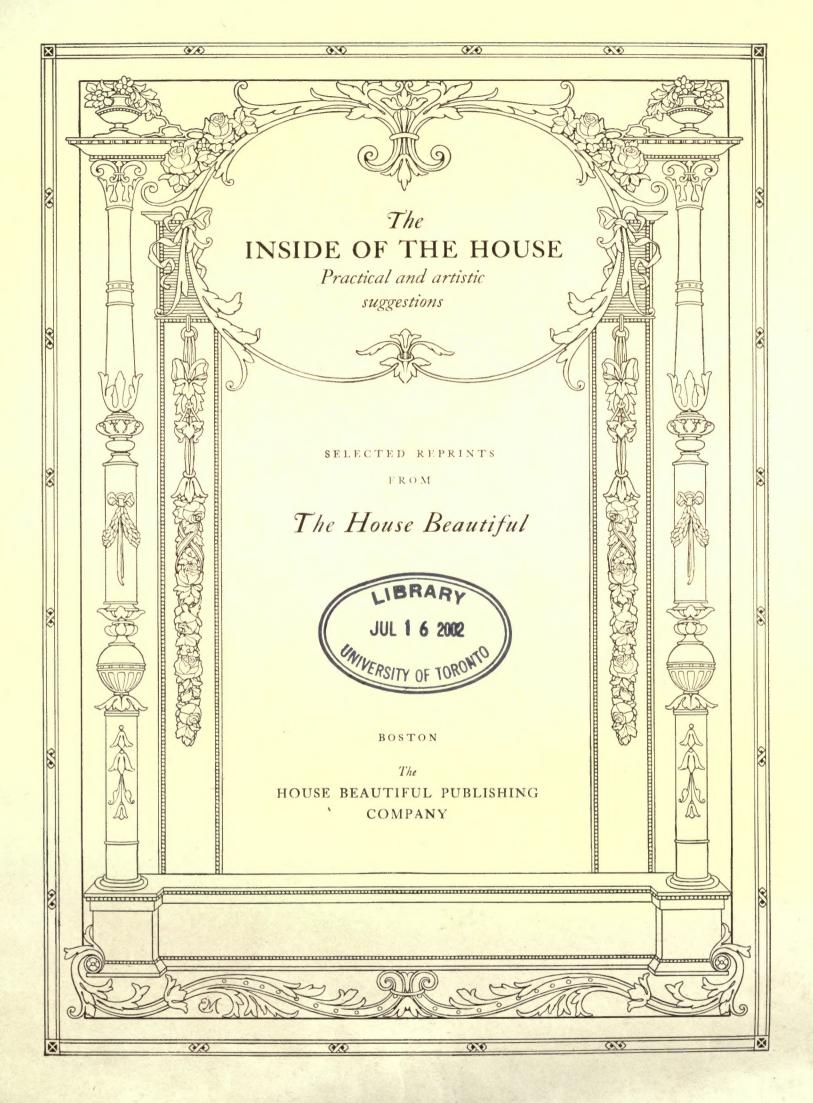
NK 2115 H55 1918 c.1 ROBARTS of the fools from orthampton (25°)



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by

DOUGLAS RICHARDSON





Staircase in Mr. Little's house as viewed from the living-room. The detail is well shown. Observe the twisted newel post and the three different designs in the balusters. The wall papers are in characteristic harmony with the type.

### "LITTLE HOLME"

# THE HOUSE WHICH THE ARCHITECT, MR. HARRY B. LITTLE, HAS BUILT FOR HIMSELF AT CONCORD, MASSACHUSETTS

### By EDWARD G. REED

house of an architect for himself. It is unique among modern country houses in its design and unusual in its setting. It stands on a high plateau in Concord well out from the center of the town, and not far from the banks of the historic Assabett. Instead of building in the broad open portion of the plateau, the architect has set it in a clearing made for the purpose in the pine woods—a most inviting, sunlit, green grass plat nestling down among the high pines, with an irregular wood edge of ferns and rhododendrons.

The whole house, exteriorly and interiorly, is, in fact a studied and scholarly interpretation of the spirit and technique of the pre-colonial style—done with most loving care for every detail of the old work. Yet the whole scheme—much more ambitious than precedent affords in the period from which the inspiration was drawn—is so freely handled that there is no suggestions of archaic copyism; it is just a thoroughly modern country house of truly colonial aspect, with all the added charm and distinction that come from the many quaint and severe touches of the very old style in which the architects choose to work.

The whole front is focused at the front door—a very picturesque old-time doorway, with its bull's-eye top light, its broken, curved pediment, and large forged copper pineapple surmounting it.

pediment, and large torged copper pineappie surmounting it.

The old secretary is to be observed as a very good piece of furniture.

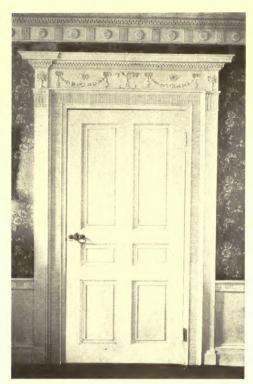
The legs of the table also and the chair are unusual.

The entrance to the house is into a square vestibule, from which a broad vaulted passage tunnels right through the massive central chimney into the stair hall which runs off to the left at right angles to the entrance, instead of the more usual colonial treatment of having the stairs block one end of the hall. This allows a garden entrance at the end of the hall directly opposite the front door, giving a charming vista out into the old-fashioned garden the moment one enters the house. The garden entrance of broad French doors floods the staircase with light. The stairs are a rich example of an old colonial staircase, with a twisted newel post, balusters that vary in three different designs on each tread, mahogany stair treads, as well as handrail and wainscot cap. The hardware of the hall is interesting, and consists as does all that throughout the house, of quaint old brass or iron thumb latches, and handwrought iron "strap hinges." There are old black iron hinges running clear across the front door, and an old brass box lock with a huge key. The living room is a large low room with white wainscots and cornice, with an all white fire breast, and the softest of old-fashioned gray striped papers on the wall. The hangings and upholstery are of soft dull green. Needless to say the furniture in this room as throughout the house, fits in perfectly with the "old-timeness" of the scheme. A sun-porch living-room leads off this living-room through French doors.



The hall toward the door—a fine and free copy of the old doors which were three panels wide.

## FOUR DOORS BY SAMUEL McINTIRE

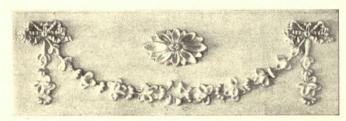


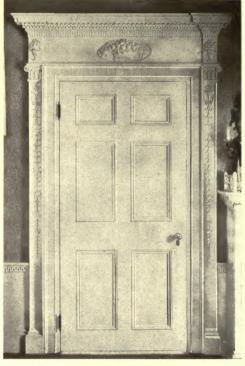
A doorway in the Pierce-Johonnot-Nichols house, Salem, built in 1800. A comparison of the doors on this page is an interesting study in architectural detail for which McIntire had an exquisite sensitiveness.

Inside of the front door of the Pierce-Johonnot-Nichols house in Salem, built in 1782. This fanlight is delightful, and with the fluted pilasters and the eight panels, has the general effect of an Adam feeling. In February, 1915, we showed the outside of this door.

Samuel McIntire designed nearly all of the best houses in Salem from 1782 to 1811. To him is due our heritage of classic workmanship still to be seen in that town; yet he never went abroad, and gained all he knew from books, and from the shipbuilders and carpenters of Salem. The freedom with which he adapted the work of foreign masters to native conditions may have been largely due to his being almost entirely self-taught. In an article on McIntire by Walter A. Dyer in the February, 1915, number of The House Beautiful, Mr. Dyer says, "In one sense McIntire never became a great architect. His houses are mostly the square, three-story mansions of the period that leave much to be desired in the way of grace and variety. His fame rests rather on the beauty of the embellishments of these houses-their doorways, window frames, cornices, gate-posts, and their incomparable interior woodwork." The woodwork was almost invariably made of white pine, abundant in New England and excellent for

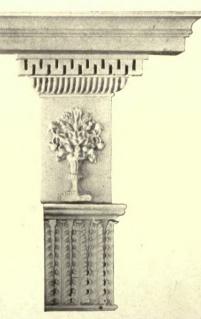






Doorway at "Oak Hill," Peabody, built in 1800, one of McIntire's finest examples. The medallion of a basket of fruit and flowers in the plain space over the door is very lovely.

The Cook-Oliver house in Salem, in which is this doorway, was built in 1799. This is, perhaps, McIntire's most famous house. Expense was not considered, and he placed here some of his finest interior woodwork and carving.



These details are of the first door on this page. Notice the charming variation between the rosette in the center of the loop of carved flowers and the conventionalized rosette in the cornice.





The furniture in this living-room is in keeping with the style of house, without being affectedly correct, and is well arranged in the room.



The paneling of the dining-room is especially good and follows precedent closely but not slavishly. Mahogany furniture has an excellent foil in the white painted walls.



The architect first saw the house when the snow was deep around it.



The corn barn which settled down behind the house as a laundry.

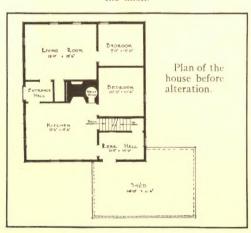
### A HOUSE THAT GREW AT WONALANCET, N. H.

A House Remodeled by a Woman for a Woman—How it Marched up a Hill and Obligingly Broke in Two and Grew More Homelike With Every Change

By LOIS L. HOWE, THE ARCHITECT OF THE HOUSE



The house was moved from the side to the top of the knoll.



The L was turned to follow the curve of the hill and dropped 3 feet to follow the slope.



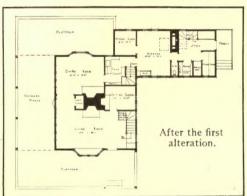
The little house was built in the early years of the nineteenth century. Not in the "best period," it had no panelling nor beautiful details, but it retained the typical New England plan with a big chimney in the middle. The stairs, however, instead of going up straight against the chimney close to the front door were in the back corner and they led only to an unfinished attic where the rafters were round logs, some of them with the bark still on.

Its new owner found it and bought it in the summer

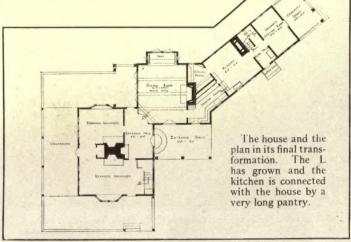
Its new owner found it and bought it in the summer but the architect saw it first when the snow was deep around it, so deep that it was scarcely possible to tell what the problems and possibilities of grading might be. Eventually, however, it was moved a few yards from the side of the little knoll on which it stood to the top. By the next autumn it was a cosy place enough for a bachelor maid and her girl friends. The Bachelor Maid planned to have a model farm, so a corn barn was built on the Intervale.



The L was torn off and moved down some distance









On one side of the dining-room is a big fireplace, and the walls of that side are panelled from floor to ceiling. Heavy timbers were necessary to span the width and these are cased in and show as beams across the ceiling.



The side of the living-room that has a door and a group of windows opening on the covered piazza. A room that has a great deal of home-like charm.



The little writing-room has become the entrance hall; "carriage" company now comes through a garden with a low wall dividing it from a hollow in the hill.

And then—she ceased to be a Bachelor Maid, and for several years the place was rented; but the time came when it proved to be the best place possible for another young bachelor girl to spend her summers in, and the place began to area.

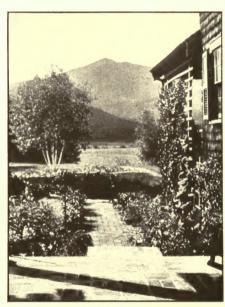
bachelor girl to spend her summers in, and the place began to grow.

At first, it was only the garden which was enlarged. Then the corn barn solemnly climbed the hill and settled down behind the house as a laundry. Then one summer a week of continuous rain showed that it was altogether too restricted for guests and their attendant husbands—in wet weather they were under foot! And the three servants from the city were cramped in the quarters which had done very well for the one "general." So the architect came again, and, this time, resorted to heroic measures.

The L was torn off bodily and moved some distance from the house, and then turned to follow the crest of the hill

The L was torn off bodily and moved some distance from the house, and then turned to follow the crest of the hill and dropped about 3 feet to follow the slope. A new dining-room was built to connect the house and the L and, as this was bigger than any of the other rooms, its floor was made on a lower level while its ceiling was kept at that of the main house. It is entered by two broad steps at one corner.

The little writing-room has become the entrance hall, and the L has grown; indeed the whole house has grown and grown—and the end is not yet!



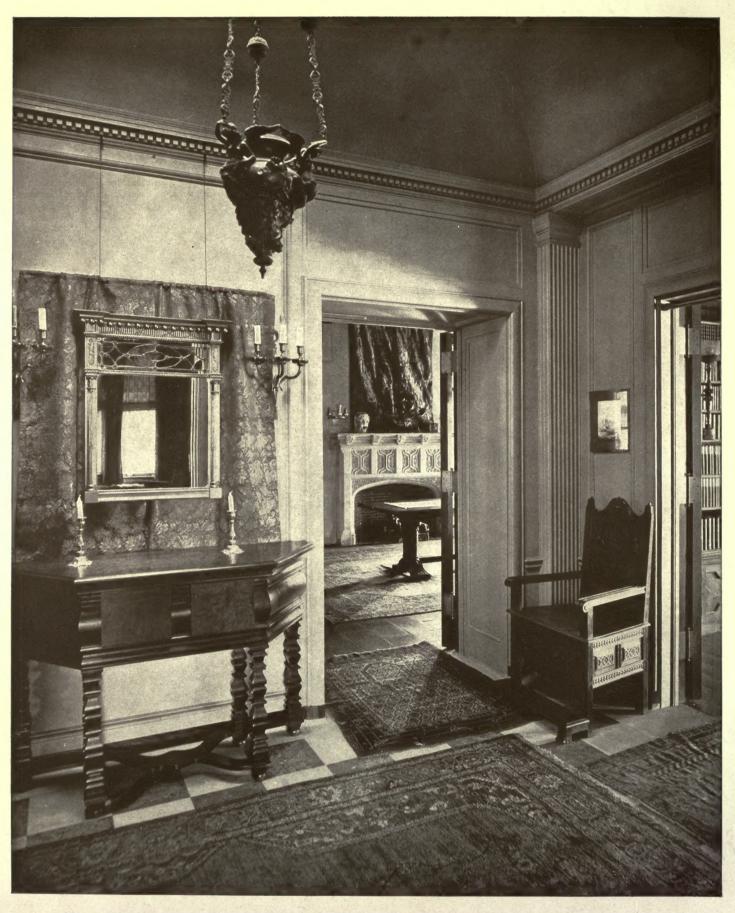
A bit of the view that is seen from the casement windows of the dining-room—a vista of a garden walk and, past the birch trees, the distant mountains.



This bedroom for a child was also designed by women, the Misses Harlow and Howland of Boston. No child with a desk like this one could keep from being a prompt correspondent.



The peacocks in the cretonne are repeated in the decorations of the pretty four-poster, and the wall paper is so delicately "sprigged" that it does not conflict with the cretonne.



THE ENTRANCE HALL AND MORNING-ROOM IN MR. SHAW'S APARTMENT HAVE PANELED WALLS, PAINTED IN FRENCH GRAY, WITH MANTEL-SHELF, FURNITURE, AND CONSOLE IN WALNUT.



The dining-room walls are all plain Bedford stone from floor to ceiling. The side-board, table, chest, and chairs were designed for the room. The table is the long narrow English shape.



The fireplace is a modern one, carved on Gothic lines from Mr. Shaw's design in the same Bedford stone as the walls. On the walls are five tapestries of Gothic or early Renaissance design.

A glimpse of the toy shelves in the nursery of Mrs. G. H. Lenthold of Deer Park, Washington.



If one likes to stand while at work, the German plan for dressing the baby is very good. It provides a painted wooden chest about thirty inches high with drawers and compartments to hold all the garments and toilet things.



A well planned clothes-and dressing-closet for a child. The drawers may be used for wash dresses or bed linen.

### PLACES FOR CLOTHES AND TOYS



The delightful frieze in the same nursery.



On top is a thick soft pad covered with Turkish toweling on which the baby is laid to be dressed. A sliding shelf on one end holds the toilet basket.



This chest, placed in the bathroom or nursery, is useful later for a child's bureau or for extra drawer space.



No little head could bump itself very hard on this crib with its quilted and flowery pads. A homey charm characterizes this work.



This solves the problem of how to play on the beach without going near the water. Here are nine little permanent playmates for the lone child.

### CHILDREN'S

Quilting designs from The Quilting Bee, Rye, New York.





This seesaw, with the circus elephant underneath instead of on top, can't slip. Rompers manufacturers approve highly of these slide-down chutes.

### OWN PAGE

Toys and furniture designed by Miss Helen Speer.





One may buy patterns for these toys and this furniture, or they can be bought knocked down, or entirely finished.



A "baby pen" with Chinese counters that would afford endless amusement, and a hobby-horse that looks as sportive as he is safe.

## A COMMUNITY TEA-HOUSE

A SIMPLE CLUBHOUSE FOR WOMEN IN VILLAGES OR THE REAL COUNTRY

ONE SOLUTION OF THE PROBLEM OF HOW TO BRING NEW INTERESTS AND HUMAN CONTACT INTO THE LIFE OF THE FARMER'S WIFE

### BY WALTER A. DYER

HE roadside tea-house, "quaint," 'charming," "so artistic," "perfectly dear," and yielding a greater or less financial return to its enterprising owner, has become a familiar sight, at least in the East. It is an expression of twentieth century feminism, one of the ways in which women have discovered that they could compete successfully with men in commercial life. Your college graduate or ex-school teacher or naturally gifted lady of penurious leisure builds a bungalow of cypress, stained brown or green, or renovates an old shingled cottage, and plants a crimson rambler beside the door. She furnishes it inexpensively with rag rugs, stained chairs and tables, table ferns and a plate-rail, and an obvious color scheme. She hangs out a sign, sets the kettle over to boil, and waits for the passing automobile or the bored resident of the summer hotel. She also runs a gift shop, putting in a consignment of tinted photographs, arts-and-crafts goods, and "novelties." If her muffins and tea and Sally Lunns and Waldorf salad are very good, and she has chosen a fortunate location, some one will come along with a camera some day and she will be



The large bay window on the piazza is inviting on stormy days, and by late summer the vines will have spread over the timber-latticed roof



Here you may have your tea indoors or on the piazza

written up for the woman's page, and will live happily ever after.

Now the kind of tea-house I am going to tell about is different from that. It may look something like the color-scheme kind - in fact, it frankly borrows all the popular and profitable features it can — but it is based on a different motive and lives for a different end. I mean a tea-house that shall serve the needs of a rural community, furnishing at once a social center for the neighbors and an outlet for their daintier products. It would do many a farmer's wife a world of good if she had somewhere to go in the slack hour of the afternoon besides the tiresome kitchens of her hardworking neighbors, and her ambition would be stirred to action by the opportunity to earn a little money.

It is the old economic problem of bringing the producer and consumer nearer together, and of the social question of how to get urban and rural life into closer contact. The city's mouth waters for the country cooking, and cannot get it; Mrs. Lakeside would give \$100 for a hand-made quilt such as Aunt Philena used to make.

The automobile has brought these two extremes nearer together, but has not quite bridged the gap. The occupants of the tonneau glance out admiringly at the old white farmhouse behind its big lilac bushes, and catch a whiff of incense from the kitchen stove, and whiz past never dreaming that the cornmeal drop-cakes

apply definitely to the community institution of which we have been speaking.

The lady who started The Hanging of the Crane found a little old red house for sale in a good location at the side of a a tea-room in warm weather. The dining-room and living-room were thrown together and the old fireplace restored to usefulness. Paint and wall-paper did the rest.

The walls of the main room were scraped and tinted a pumpkin yellow. The standing trim was painted white and the floors yellow. The furnishings are largely old-fashioned in character — braided rag rugs, a mahogany tea table or two, rush-bottomed chairs. In one corner was placed a show-case. Two attractive patterns were chosen for the china, one showing a bright bluebird.

The veranda and upstairs rooms were also given a colonial touch. The kitchen, however, is distinctly modern, and made practical by means of electric appliances.

On the hill back of the house a simple, square summerhouse was erected, with screened windows on four sides. This accommodates four or five additional tables. The entire cost of remodeling and furnishing (very little new furniture was bought) was less than \$300, including the summerhouse.

The Hanging of the Crane was a success from the first as a tea-house. It made a specialty of nut-bread and home-made ice cream and cake, and on Saturday night, Boston baked beans and brown bread. But it has done more than that; it has opened an outlet for the cookery and handicraft of a number of women in the neighborhood and presents an opportunity for the people of town and country to meet.



Annual and perennial vines made this house attractive at once

that Mrs. Meekins is frying would taste a hundred times better to them than the hotel luncheon they are headed for.

The kind of tea-house I have in mind would bridge this gap. Motorist, pedestrian, cottager, and rocking-chair invalid would find their way thither, or be arrested by the swaying sign. Here they would find - and pay a good price for — the fruit cake and ginger bread and cookies and doughnuts and rusk that have been famous at church suppers on the hill for a quarter of a century. A woman's exchange could be established on the usual lines, selling on commission preserves, baked products, candy, rag rugs, and country needlework of all kinds. The city would come to the country to buy, as is proper, and the country would receive the stimulus of a fair reward for its labor and skill.

Now I do not happen to know of exactly this sort of community tea-house, and doubt if my ideal exists, but there is one tea-house which is near enough to it in character to serve as an illustration and as evidence that the idea is not visionary.

The Hanging of the Crane is a privately managed tea-house at Manchester, Mass., but it has been operated largely on a coöperative neighborhood basis. There are some features in its conduct which much-traveled road. She cleaned up the old garden and turned it into a flowery retreat. She screened in a porch for use as



A room that is inexpensive and homelike

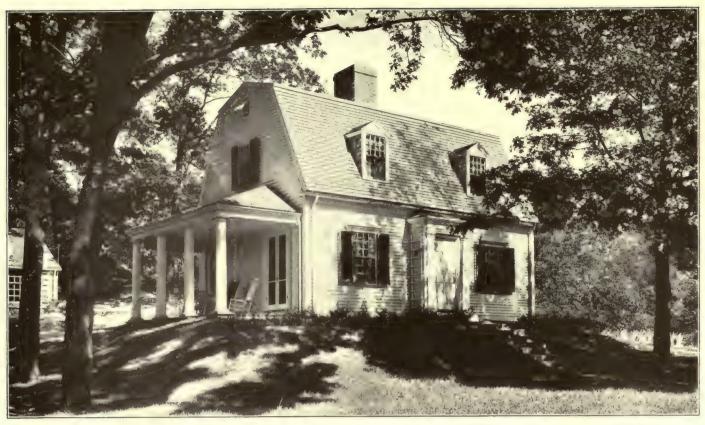


Copyrighted by Frank Cousins Art Co

The fresco of shell design in the dining-room of the Boston Women's City Club is probably equaled in few Boston houses.



The guests' lounge. The ancient brick ovens, crane, and other accessories of the kitchen have been preserved.



In mass and detail heavier and more vigorous than the house beside which it is placed, this cottage designed by Derby and Robinson has enough character of its own to stand the close relation with the larger building.



In the cottage kitchen, flour and sugar in buckets attached inside the larger cupboard doors are swung out for use and at once replaced out of the way. Glazed cupboards are handy to sink and stove.

## AN OLD FIREPLACE IN HINGHAM

THIS IS THE FIRST OF A SERIES OF PHOTOGRAPHS AND MEASURED DRAWINGS OF PANELING, MANTELS, MOULDING, ETC., IN HOUSES BUILT A CENTURY OR MORE AGO

HINGHAM is justly proud of its valuable traditions and its historic houses. From the years 1633 and 1634, when the first settlers made their homes in this little cove, its history has always been more or less intimately connected with the history of our country, — at first, linked with the history of the other early colonies and since then not without important relations to the history of the commonwealth and the nation.

Many of these historic houses have been well preserved to us by the pious care of the descendants of those who built them more than two hundred years ago. And in many of these homeof the builder rather than the result of studious efforts for effects, all of which contribute to the beauty of the room.

The simple mantel, composed chiefly of large boards, very restful in the absence of ornament and mouldings, — a mantel easily reproduced and with equally good effect at small expense in many of our modern houses. In connection with the mantel, note the simple brick treatment of the long hearth, the proportions of the opening, the cement facing, the interest created in the useful wood closet that originally was an oven. And note the pleasant absence of the wall board above the shelf which always



Photograph and drawing by Edgar O. Parker and Edgar T. P. Walker.

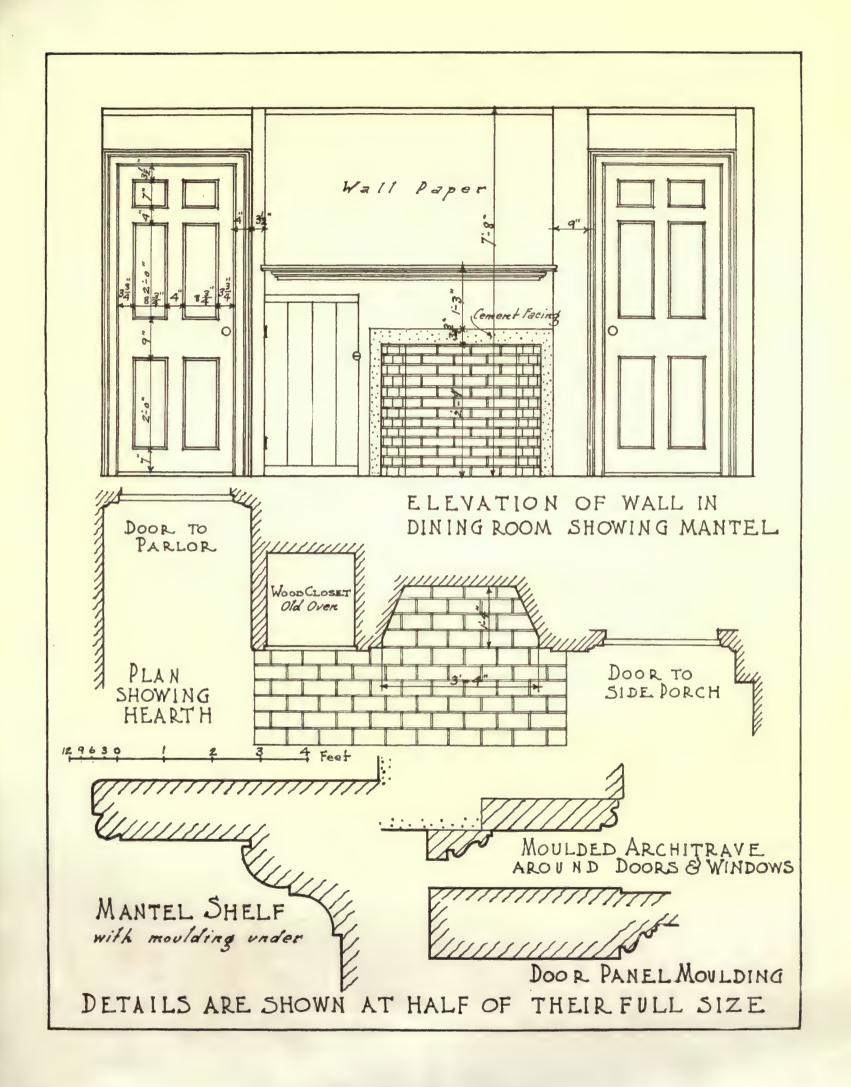
This old room maintains its charm in spite of the modern touches of an ugly electric fixture, radiator, and porcelain knobs instead of latches.

steads we find the present occupants are members of the old family tree and that the house with its furnishings is a record of over two centuries of unbroken family life. So we find among these families a true appreciation and a love for the beauties of the early colonial architecture and furniture. And the true atmosphere of many of the quaint interiors is only marred by the additions brought about by the present-day needs of comfort.

The picture shows a room not so old as many in the neighboring houses, but very interesting from the æsthetic point of view. We should note several features of design, the chance creations

makes an unpleasant change in surface and color in the background of objects on the shelf.

The doors are very typical but they are well worthy of study in the excellent proportions of panels to each other and of rails to stiles. The relatively low ceiling is not so low as to give any one a feeling of oppression and it is in this very important measurement of ceiling height we find the room to be so well proportioned. The door closing on the top of the first step is characteristic of this work and may seem to many to be poor design. But many others of us are very fond of this feature, for there is a distinct picturesqueness to it and a feeling even of mediæval days.



This inn, "The New England Tavern," was built considerably more than a century ago on the main high road from Boston to the Lakes by pioneers to the Western Reserve, and now finds itself in the village of Unionville, forty miles from Cleveland. It stands at the crossing of four roads, and the same old signboard, with its coach and four, hanging from the same handwrought iron support, that welcomed the tired wayfarer in the stage coacn now cheers the travelers by automobile.



When good roads and automobiles brought new life to this old inn, fortunately those who were interested in its restoration were not interested chiefly in the commercial side of the enterprise. The re-modeling of the inn was done slowly under the supervision of one who had a real knowledge of the fitness of things and unusual discrimination. Not a line of the fine old house was changed. It stands to-day the same severely plain yellow-and-white colonial house of a century ago.

### A NEW ENGLAND INN IN OHIO



BY
ROSAMOND
WHITE
HUNTER



A central door leads from the porch into the parlor which is bright with gay chintz hangings and braided rugs, gilt birdcages, and vases of fresh flowers. The tall clock was brought from Boston to Unionville by ox-wagon one hundred and thirty-eight years ago by the bride of a pioneer. There are many handsome pieces of old mahogany in the living-room and in the other rooms, rich with the coloring which only time can give.



Not only has the attic of the inn yielded up its treasures, spinet, beds, chairs, and tables, — but the village people have given some of their dearest personal possessions. If there were two cherished chairs in the family, the old tavern received one. And then, to express the appreciation of the town as a whole, a handsome silver punch-bowl was bought by general subscription by the villagers and sent to adorn the best room of the lun.

Corner cupboards are typical of old colonial dining-rooms. In most cases, they extend to the ceiling; when they do not, they offer an excellent shelf for the larger pieces of old china or plate.

### SMALL-HOUSE DETAILS

Types of colonial interiors, showing diversity of possible effects.



The color scheme of a room may center in the draperies. In this bedroom, the rug and two-tone paper afford a neutral background for the cretonne curtains.



This kitchenette, which opens directly into the living-room shown at the bottom of the page, has an arrangement of shelves that might be adapted for use in a small-house kitchen.



The living-room of the house in which is the dining-room in the opposite picture. The mantel was made to order for fifteen dollars. The fire-place facing is of concrete painted.

Admirable simplicity was ingeniously obtained in this dining-room with paneling of painted plaster. The door is a cheap stock door turned upside down to gain distinction.





This hall is more architectural in character than are any of the other rooms shown here. The hall and adjoining rooms are on axis, that is, they present vistas.

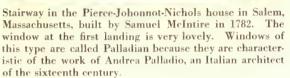


A charmingly simple room in an old house on Beacon Street, Boston. The Franklin stove somehow adds more to the quaint antiquity of the room than would an open fireplace. The pine-tree twigs in the vase under the mirror become part of what an artist would call a "composition."



This mirror, table, lamp, and chair are placed in such relation to each other that they make a very restful spot for the eye to linger upon.

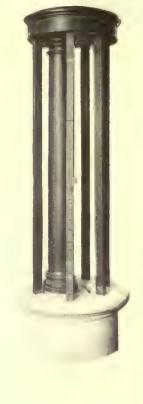
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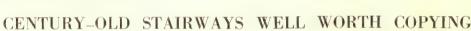




The influence of Chippendale in his Chinese period is shown in the lattice-like design of this detail of the balustrade.

This flat-topped newel post, composed of a circular curve of the rail is a logical and lovely conclusion of the long line of the rail from the third story





This stairway, and the ones on the opposite page, are all from northern colonial houses of the last quarter of the eighteenth century, except one, which was built in 1805. They have a simplicity and elegance that is an inspiration to any one about to build. It is, of course, very difficult to make an exact reproduction of any part of a fine old house, but fine old houses, like all beautiful objects, are invaluable because of the feeling of admiration and emulation they awaken in the beholder. In the case of the stairway on this page, for instance, we get an idea of the gracefulness that is possible in the customary narrow stairway running up one side of the customary narrow hall. If we imagine this stairway as a line dropped from the side of the wall in the third story down to its final curve at the newel post, it helps us to visualize



This photograph gives an idea of the third floor and the charming hall sitting-room at the south.



The stairway at the second story, showing the graceful turn on the landing.

with what firm and continuous suavity the three stories of the house are held together. Think of the stairway in your new house as a continuing and ascending line and see whether you do not begin to feel unexpected chances for beauty.



Staircase, Cabot-Lee-Kilham house, Beverly, Mass., 1773. The boxed understair treatment is seldom used nowadays, but it may be made effective when the risers carry a continuation of the paneling.



The graceful turn in the staircase in Hon. David P. Waters' home in Salem, Mass., built by McIntire in 1805. The long sweeping curves give an effect of height and airiness that approaches fragility.



In the Salem house where this staircase is, McIntire lived for many years. Built in 1770, but not by McIntire. It is an excellent solution of the difficult problem of a right-angled turn in a small compass.



A well-balanced stairway in a house at Jamaica Plain, Mass., built in 1803. This landing is as successful in its way as the one on the other page, although here the turn is affected by angles, not by curves.



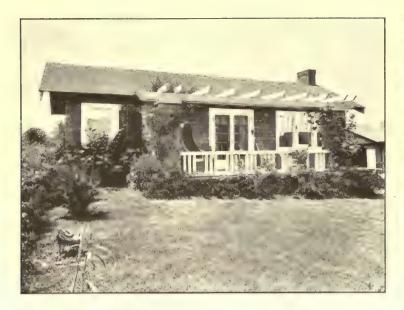
ONE END OF THE LIVING-ROOM AND LIBRARY IN THE HOME OF MR. BERTRAM GROSVENOR GOODHUE IN NEW YORK CITY



This library shows the influence of the Jacobean period. The books fill the long west wall. The furniture is English, and English casement cloth is used at the casement windows which are made exactly like those in many English country houses.



The front door leads directly into the hall with no intervening vestibule. The first impression as we look around at gray-brown oak in panelled walls and carved stairway, dull red tiled floor, and dull yellow Chinese rugs, is of quiet dignity. The hall contains but two pieces of furniture: a straight carved chair and an inlaid cabinet.





### SMALL PATIO HOUSE DESIGNED BY A WOMAN

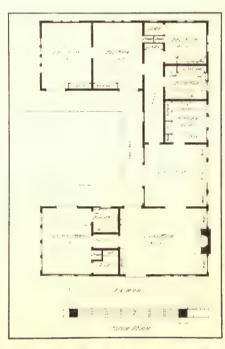
By GERTRUDE APPLETON LUCKEY

This house at La Jolla, California, was not only designed by a woman, but was also constructed, decdesigned by a woman, but was also constructed, decorated and furnished under her supervision. It is built around a court, or patio as it is called in California, which is enclosed by the house on three sides. One must study the plan as well as the photographs to obtain a clear understanding of its attractiveness as, owing to the brilliant masses of flowers and shrubs in the patio, it is impossible to get any other exterior view of the house than the one here shown.

One great advantage of this patio arrangement is that all the rooms have cross ventilation, the living-room, one bedroom, and the sleeping-porch having ventilation on three sides and, by clever planning, all of the rooms have French doors opening on to the patio. The frontage of the house is forty-one feet, the depth sixty-two feet and the patio is twenty-four by twenty-five feet.

From the liberal sized entrance porch with its substantial pergola, we enter the living-room, finished in California redwood in its natural color—a soft reddish brown. The hangings are brown; the frieze and ceiling a light cream.

Four French windows open from the dining-room on to the patio and a charming view; in the opposite side is a group of windows above the built-in buffet



The dining-room woodwork is in old ivory enamel and the walls are tinted. The hardware and electric

and the walls are tinted. The hardware and electric light fixtures are hammered brass and the stencilled curtains are a dull shade of yellow.

From the living-room a small hallway leads to a sleeping-porch bedroom, illustrated here. This room, with its private bathroom, large closet and built-in dresser, forms a complete suite in itself. The living-room is heavily insulated so as to cut off all passage of sound between these rooms. The woodwork is finished in old ivory enamel and the walls are tinted a light shade. light shade.

From the dining-room, a hallway leads to the three From the dining-room, a hallway leads to the three bedrooms and the bathroom. All these rooms are finished in old ivory enamel. Two of the bedrooms have French doors opening on the patio and all have a generous number of windows. One of the rooms is fitted with a disappearing bed, half of which slides under the linen press in the bathroom, the other half forming a couch in the room so that the room can be used as a den if desired. used as a den if desired.

The charm of the exterior of this house is centered around the patio; but the other elevations are equally pleasing. The shingled walls are stained light gray, the woodwork painted white, a combination of color that makes an excellent background for foliage and flowers.







Placed close under trees on the edge of a clearing, as if it had sat down to rest in the shade.



The living-porch. The window at the right is in the bathroom, which is finished in tile-board.

### GUEST HOUSE

### A LITTLE SUMMER HOME OF WALL-BOARD AS COMPLETE AS IT IS SIMPLE



A neat and attractive small kitchen like this, tucked away under the slope of the roof was made possible by the use of wall-board. Open shelves serve as a closet.



The panel strips of the wall-board are painted the same color as the panels, thus making the paneling inconspicuous, with the result that the room appears larger.



In the living-room the wall-board is used in wide panels and the roof construction is left in the rough.



A living- and dining-porch with all the comforts of a larger house. The couches increase the chances for hospitality.



The array of wedding presents on this sideboard gives the top a cluttered appearance, and the tray underneath mars the delicacy of the outline.



The same sideboard, its true dignity brought out by the central placing of the lacquered box, flanked by a pair each of decanters and candlesticks.



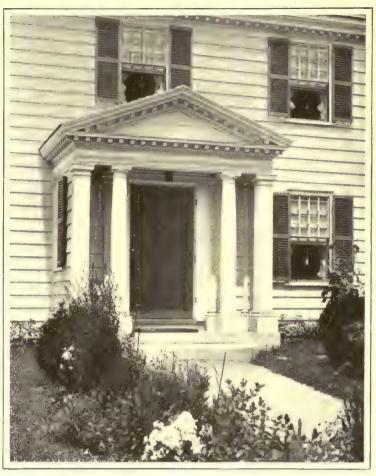
This sideboard top presents an example of objects arranged in balanced relation to each other, but without regard to the mass and contour of sideboard.



A choice of objects selected with regard to the mass and outline of the sideboard. The tray and candlesticks give height without heaviness.



A most unusual and charming solution of the difficult problem of the boxed-in staircase has been obtained by shortening the stair length to a couple of feet less than the level of the second floor.



A hospitable doorway which augments the entrance hall, being in itself almost a tiny room. The broad clapboards of the house and the twenty-four panes in the window add much to the apparent age of the house.



The furnishings of this house are much above the average. The tables and chairs in the living-room are based on good models and are restrained copies of these. The arrangement of easy-chairs and reading-table in a semi-circle at one side of the fireplace is unusual and inviting.

This is a true small house, as may be seen by the plan, but there is, neither inside nor outside, a sense of constriction.



Good small house detail in the interior trim, the mantel, and the simple, well-chosen furnishings.



A let-in china closet of the simplest design. Notice the rounded moulding at the bottom of the base-board, and the extreme plainness of the door-casing.

### "WEE HOOSE," DR. G. H. HILLMAN'S

#### Robert Sherlock of

Type: "Wee Hoose" is a two-and-a-half-story cottage built on old-fashioned farmhouse lines.

Number of Rooms: Seven rooms and bath.

Material: Outside — Wide clapboards painted white with green slatted shutters above stairs and white wooden ones below. Shingle roof. The floor of the porch is cement and the posts stucco. These are undesirable as to type of house, but on account of durability it was advisable to use them. Interior — The trim was especially designed for this type of cottage and was more economical than the usual mill-stock both in initial cost and the subsequent expenditure of time necessary to keep it clean.

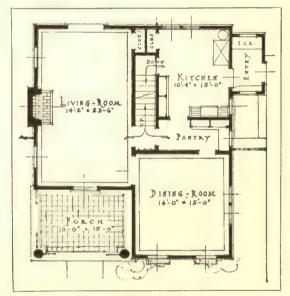
All the trim is absolutely plain with the exception of a few mouldings used on the mantelpiece.

The first-floor flooring is of oak; the second is of maple.

Decoration: The woodwork throughout is painted a soft cream color. The sidewalls are papered with oatmeal paper in soft tones of gray and buff. Bath and serving-room are painted a light yellow.

Hardware: Black iron. The latches were found in stock, but all hinge plates and the entire equipment for front door were hand hammered by an ironworker in Plainfield. There are three kinds of hinges used: H and L, Ace of Spades, and Strap.

Heat: The house is heated by a hot-air furnace; a boiler in the cellar connected with the furnace supplies an abundance of hot water. In summer, the water is heated by a gas heater attached to the boiler. A gas range only is used for cooking in the kitchen.



First-floor plan.



An attractive use is here made of a casement window on the south side of the upper hallway. The balustrade is in excellent keeping.

### COTTAGE, PLAINFIELD, NEW JERSEY

#### New York, Architect

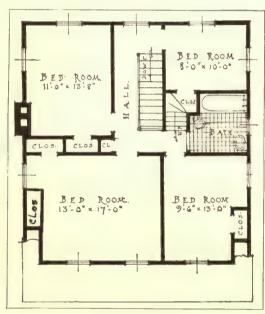
Cost: Including extras such as papering and painting, picket and wire fences, electric fixtures, hardware, and window shades, the house cost approximately \$5000.

Some of the features of the cottage are: An enclosed stairway with entrance as near the front door as possible. Wooden pegs for wraps are used in this entrance. A few of these pegs came out of an old Revolutionary farmhouse on Green Brook Road, and we used these as a pattern for others which we had made.

A let-in cupboard for old china in the dining-room.

A linen closet built in compartments with front of drawers which let down by means of chains. This arrangement has proved a great convenience in sorting linen. There is also a coat-closet off the living-room.

Some eighteen or twenty shelves were built in the cottage, those in bedrooms and living-room being used for books, while the one under the southern casement window in the upper hall is used for plants. The window sashes in living- and dining-rooms are divided two-thirds of the way up like the windows in the old Wayside Inn at Sudbury, Massachusetts. The whole house is set low, there being only one step from the ground to the porch, and when trees, shrubs, and vines are planted, it will present a very attractive appearance. Having lived in the cottage but six months, very little has been accomplished in this line. Pink rambler roses will be trained on the several lattices and English ivy has been planted at the base of the porch pillars. The ventilation of the cottage is unusually good.



Second-floor plan.



The porch opens directly into the living-room, but is in itself both an entry and an outdoor living-room.



The rear of the house, showing the French windows in the living-room, one end of the kitchen entry, and an adorable collie.



A corner of the living-room beside the front door. The bookshelves are most inexpensive, yet how good-looking!



In this bedroom, shelves are again used advantageously. The H-and-L hinges and the latch give distinction to this plainest of doors.



This dining-room is very simple, almost severe, in its architecture. Observe how the rich Grinling-Gibbons-like carving and the furniture stand out by contrast. Tone and color are lost in the photograph.



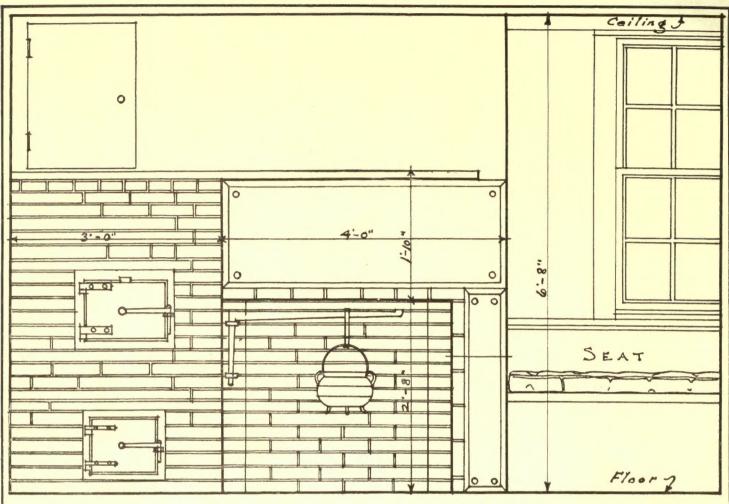
It is unfortunate that the black and white of the photograph can give but litle idea of the harmonious richness of this room. The color values are distorted, and the colors themselves, of course, in the furniture and rugs, in the tapestries and ceiling (painted by Mr. Robert S. Chase), are entirely lost.

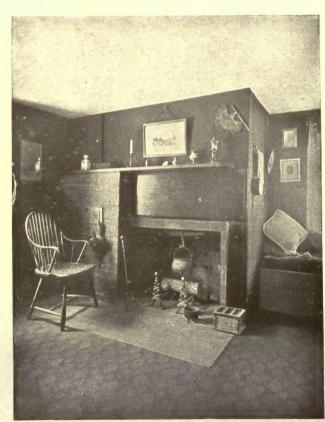


An example of the free and sure use together of details which are not of the same period or even the same place or origin. The mantel and over mirror are after the manner of the Brothers Adam of England, while the screen and settees are of the French school. The severe architectural lines of the Adam pieces are contrasted with the curves of the French work.

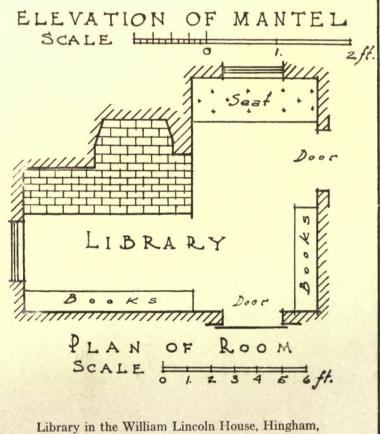


The sharp contrast between furnishings and walls apparent in this picture is due to the great amount of light in the room when the photograph was taken. The viewpoint crowds the furniture against forced backgrounds, but the pieces can be examined individually with much benefit.





Drawing and photograph by Edgar T. P. Walker and Edgar D. Parker



Library in the William Lincoln House, Hingham, Massachusetts. Work dates about 1700.



